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damp in winter and far too hot in summer. Twenty years here would be sufficient, he says, to ruin a canvas, "and although," he adds, "there are many monstrosities in the Luxembourg of which it would be a pleasure to chronicle the demise, there is a sprinkling of masterpieces which it would be a crime to allow to deteriorate."

* * *

The Italian law as to the expatriation of Works of Art does not seem to be very stringent just now, as two important works have recently migrated beyond the Alps, viz., the polyptych of the XV. century from the Church of San Sisto at Viterbo, a masterpiece of the early Sienese School, and the bust of Bindo Altoviti, by Benvenuto Cellini, which had been chained to the wall of the reception-room in the Altoviti Palace by order of Pope Pius VII.

* * *

In connection with the celebration, on June 6th, at Madrid of the third centenary of the birth of Velazquez, an exhibition will be held containing either the originals or copies of as many as possible of the great painter's works. At the same time there will be unveiled a statue of Velazquez, placed before the front entrance of the Prado Museum in the Calle Felipe IV.

* * *

J. J. Henner, the famous painter of the Woodland Nymph and member of the Institute, has been named a member of the Council of National Museums of France to replace Count Delaborde, resigned.

* * *

A disgraceful act of vandalism was recently committed at Saint-Maurice, near Charenton, where thieves have disfigured the monument erected in "La Place" of Eugene Delacroix. The palm and palette of solid bronze, which ornamented the column, have been stolen, while the thieves were interrupted in their removal of the bronze bust of the famous painter, which crowned the column. Steps have been taken by the police of Charenton and Paris to discover the perpetrators of this crime.

THE ARTISTIC ATMOSPHERE OF ANTWERP.

HERE are a few remarks reminiscent of happy days spent in the Academie des Beaux-Arts and studios of Antwerp just five years ago.

As things have changed very little since then, these jottings may be of interest to any one on the look-out for an inexpensive art training combined with congenial surroundings.

The old Art School of Antwerp, founded by David Teniers (the younger) in 1664, used to be somewhere near the Bourse; but in 1804, an old Franciscan monastery in the Rue du Fagot was bought and converted into what is now known as the "Academie Royale des Beaux-Arts d'Anvers."

The school is supported by the State, and is free to all comers. There are no fees of any kind, but in consequence of this the rules of the Academy are very strict, and the free-and-easy, sing-song, smoke-laden atmosphere to be found in the "paying schools" of Paris and elsewhere, is not to be found in Antwerp. In place of this, there is more of a Board School feeling: rather irksome to the artistic temperament, but all the same good for hard work and quiet thinking.

Student life is, with the English at any rate, a very busy one. The hours spent at the Academy average eight per diem, but in addition to this the studious members usually get up amongst themselves a "sketch club."

A large room in some convenient café is generally engaged for their meetings, where they choose their own models and work in any medium they please. This, from nine to eleven, three nights a week, besides outdoor sketching between whiles, makes up a fairly busy time.

Every student of art who has been to Antwerp within the last eighteen years must remember "Old Thielen," the *surveillante* of the morning painting classes. He is a good sort at heart, but with an aggravating sense of duty which compels him to put down his foot (a fair-sized one by the way) on all singing, smoking, larking, and everything but work.

Mynheer Thielen does what an American student once described as "a lot of hard 'sitting.'" Added to this, his life is spent in "hanging around" and looking at his watch, for he has to keep the models' time and tell them when to "pose" or "rest."

He sighs very heavily at times, chews tobacco, and often wears a worried look.

"Thielen" was apparently, to the new-comer, the most important man in the Academy.

Of course there were "M'sieu" le Directeur, Albrecht de Vriendt, a most unpopular man, and the popular Prof. Van Havermaet, or "Old Van," as he was familiarly called.

"Old Van" could speak English with a quaint accent, and had

mastered the art of sarcasm to a degree which made many a sensitive student squirm, while the others smiled.

Poor "Old Van" is dead now, and doubtless the Academy feels his loss considerably.

Besides the school life there sometimes occurs a reunion of old students, who come back to the artistic atmosphere of Antwerp, and "set up" for a time in studios to study in private.

The accompanying photos were taken at the studio of "Mynheer" Hassall, whose daily afternoon teas "*met cooksies*" were always a "rendezvous" for all comers, and when amongst discussions artistic the possibilities of the *Poster* were often brought forward.

A good little studio may be had there for about £20 per annum, and amongst other advantages apartments are cheap, most of the students being able to rub along on £1 per week.

The photo of Indians and cowboys was taken shortly after the Carnival of 1894, in which the English students played a prominent part, carrying off the second prize for the finest costumes. The costumes in this group are all "home made."

We must not forget to mention one of the, to students, institutions of Antwerp, Madame Van Roosmolen, who keeps a large store of artists' materials, and whose "*Magazyn*" close to the Academy is daily filled with a medley of nationalities; but her softest side is possibly towards the "Ingleshmanner," with whom she is a general favourite and known as "The Antwerp Mother of the English men."—*From the Poster, London.*

The photographs above referred to appear in the April number of this interesting monthly, but can naturally not be reproduced in this paper.

ART IN RUSSIA.

THE traveller who for the first time finds himself upon the soil of Russia will not fail to be struck by the total dissimilarity of its ecclesiastical edifices from the architectural forms which have been accustomed to meet his eye in western Europe. The clusters of small green or golden cupolas, and the domes of bulbous shape, with their surmounting Greek crosses, cutting the sky with the graceful curves of their outline, though at first a sight entirely new, will become to him a familiar object before he has travelled many hundred versts over the vast plains from which they rise. But if this novel feature is presented by the most conspicuous monuments of the land, no less difference is found in genuine Russian domestic construction. While the streets and the secular buildings of the largest towns offer no striking contrast to the cities of central Europe, being, indeed, for the most part imitated from them, the wooden buildings, which may be said to be the national domestic architecture, have for the visitor a character of novel and peculiar interest. The proportions, variety of shape, and elegance of the wooden villas, and the elaborate lace-like fringes of open woodwork which depend from the eaves, the pendants, and finials of fanciful design, bring out native talent, and show that the rustic population is not without artistic perception. The borders, too, woven into the white linen which forms so conspicuous a part of the Little Russian costume, offer genuine examples of native Art, while this costume itself (which a few years ago was the object of a fashionable revival, and was worn as a summer dress by ladies of the highest circles) is one of the most graceful and becoming of any in Europe. More ancient far than these are the vestiges of Scythian Art which may be seen in the rich and interesting collection of ornaments, chiefly of gold, preserved in the Hermitage.

The bulk of this most interesting collection is the result of discoveries at Kertch, on the Cimmerian Bosphorus, in the museum of which town are also a large number of these relics. Kertch was the ancient Panticapæum, the most opulent of the Greek colonies upon the Euxine, and the style displayed upon these ornaments is distinctly the classic Art of ancient Greece; many specimens, indeed, might have come from Athens herself, so excellent are they in execution and design. These objects may perhaps have been the work of Greek artists of Panticapæum. Other samples, especially those found farther inland, display less of the Greek style, but exhibit representations of domestic usages of the ancient Scythians, or figures of imaginary animals, and this admixture of barbaric Art, while diminishing their artistic merit, invests them with high archaeological interest. The inland finds, and especially the ornaments discovered in Siberia, are ruder, but of unrivalled massiveness, gold being comparatively plentiful there. Strabo describes the Scythian warriors as wearing belts and head-bands of gold, and as having the bits and martingales of their horses made of the same metal.

Religion and Art have in Russia, as elsewhere, usually gone together, and been exponents of each other. This was everywhere the case until the time of the Renaissance, and Russia felt the influence of the Renaissance less than any of the great European nations. The Russian Church is the daughter of Constantinople, and Russian

ecclesiastical Art is essentially Byzantine. To this day the turrets and small pointed domes of contrary flexure remind one at once of the Mohammedan architecture, another offspring of the same Byzantine style, the fertile parent whose influence is manifest throughout the whole of mediæval Art. It was but natural that the Art of Constantinople should be imported, together with Christianity, from the Eastern capital, and that, as happened elsewhere, Byzantine architecture and artists should follow the wake of successful evangelists, many of whom were themselves highly skilled in the arts. St. Basil, in his twentieth Homily, says that painters effect as much by their pictures as orators by their eloquence. Methodius, one of the apostles of the Slavonic peoples, is said to have painted in the eighth century a picture of the Last Judgment, which converted Bogoris, Prince of the Bulgarians. These early missionaries, whether to the West or East, were also skillful scribes and illuminators, and left many an autograph copy of the Scriptures or the fathers, to be prized above all gold by the descendants of those whom they had baptized. Illuminated manuscripts, indeed, offer perhaps the most complete material for the history of Art, being preserved from the ruin which has overtaken larger and more conspicuous monuments. The visitor to the libraries and museums of Moscow and St. Petersburg will have been struck by the beauty, elaboration, and peculiar ornamentation of the illuminated MSS. there displayed.

Attention may here be called to a fact unknown or ignored by Western writers. According to the early and imperfect chronicles, the first of the Grand Dukes of Vladimir, Andrew Georgievich, desiring to build the Cathedral of the Assumption in the city of Vladimir, on the Kliazma, in the twelfth century, procured architects from Lombardy, where the Romanesque architecture was in its full development; and this cathedral and several other subsequent buildings left indelible traces of this Lombard influence, which may be studied in Count Stroganoff's monograph, "Dimitrievsky Sobor vo Vladimiri." With these two influences—both Byzantine in origin, but one direct and the other indirect—was combined a native feeling distinctly recognizable as early as the eleventh century, which assimilated them into a homogeneous style, which flourished from the twelfth to the sixteenth century, but which, after the latter date, began to degenerate and lose its purity through the introduction of foreign influences and ill-judged imitations of Western art.

The very subject of the picture ascribed to Methodius seems to give the keynote of the ascetic and almost saturnine character of Byzantine pictures, with their sombre tones and triste carnations, their rigid and conventional solemnity, their stereotyped monotony of types, to which the ancient Art of Egypt offers, perhaps, the aptest parallel. The Holy Mountain of Athos, the mountain of 900 churches, is to-day the metropolis of Byzantine art. M. Didron has described how the painting of sacred subjects is there executed in the monasteries.

The minute directions as to treatment given in the ancient "Manual for Painters," by Diodorupus, are followed with literal precision down to the least details, so that the painter's labor has become a mere mechanical exercise.

Louis XIV. sent for Bernini to design the additions and alterations contemplated at the Louvre, and it was a happy thing for France that this high and haughty architect was disgusted with the workmen of Paris, and returned to Italy without executing his designs, for, grand as they were in respect of dimensions, they were exceedingly corrupt in composition. But there is a still weightier reason why France had cause to rejoice in their rejection, which is, that it gave Perrault an opportunity of ornamenting the capital with one of the most splendid monuments of art that Europe can boast; one which changed the heavy style then in vogue, and gave the French artists that impulse whose power is still in action upon them. The beauties of the façade of the Louvre so completely overpowered its defects that one overlooks its coupled columns and the arch of the central door rising into the story of the colonnade. It seems to be the fate of architects to fall under the lash of poets. Ben Jonson lampooned Inigo Jones in his "Bartholomew Fair," under the title of Lantern Leatherhead. Pope and Vanbrugh did not very well agree. So Perrault, whose first profession was that of medicine, which, however, he only practised for his friends and the poor, having spoken ill of one of Boileau's satires, was told by the poet that "*De méchant médecin devient bon architecte.*" Perrault competed in this work with Le Vau, the king's principal architect, against whom and others he was successful; he was, however, assisted in the execution, as it is said, by that artist, though, from Perrault's intimate acquaintance with the several branches of science, one can scarcely believe the assistance was necessary. Contemporary with Perrault was Le Mercier, the architect of the church of St. Roch, in the Rue St. Honoré, at Paris, who followed, but with much originality, the precepts and principles of the Venetian school, and died in 1660, twenty-eight years before the decease of Perrault.—*The Architect.*

Sales.

Prices of the principal numbers in the Defossés collection recently sold at Hotel Drouot:

	Inches.	Francs.
Corot: "La Toilette" (35 x 70).....		185,000
This is the highest price ever obtained at auction for a Corot. His "Orpheus" was bought by Mr. Potter Palmer at the Cottier Sale, in 1892, for 115,000 francs.		
Corot: "L'Atelier du peintre" (24 x 16).....		32,000
Corot: "Saint Sebastian" (51 x 35).....		48,000
Courbet: "L'Atelier" (142 x 235).....		60,000
Millet: "The Bark" (12 x 16).....		39,000
A Moonlight Scene, which came from the Duncan Sale, London.		
Besnard: "Fishermen Unloading a Boat" (19 x 24).....		6,200
Boldini: "Versailles" (12 x 16).....		1,550
Boudin: "Low-water, Etretat" (18 x 26).....		2,600
Cazin: "Old Harbor of Nimeureu" (34 x 45).....		18,000
Courbet: "The Roe; Snow Effect" (12 x 16).....		4,100
Daubigny: "Pasturage near the River" (19 x 32).....		25,600
Daumier: "The Wrestlers" (10 x 52).....		9,000
Daumier: "The Scholar's Departure" (11 x 9).....		3,000
Delacroix: "Christ at the Tomb" (35 x 40).....		16,800
Diaz: "The Pond" (8 x 12).....		6,100
Jules Dupré: "The Shepherd and His Flock" (7 x 9).....		3,400
Henner: "The Reader" (11 x 9).....		3,100
Isabey: "The Boats" (9 x 13).....		2,200
Menard: "The Bathers" (37 x 30).....		3,200
Leleux: "The Young Seamstress" (13 x 9).....		640
Millet: "Winter" (80 x 44).....		10,500
Monet: "The Church of Vernon" (20 x 24).....		7,000
Monet: "The Seine at Asnières" (21 x 29).....		11,500
De Nittis: "Young Women in the Wheat-field" (14 x 11).....		505
Pissarro: "Field at Eragny" (23 x 29).....		1,700
Raffaelli: "The Ass" (25 x 28).....		1,200
Renouard: "The Garden" (20 x 24).....		2,150
Rousseau: "Fontainebleau" (18 x 26).....		16,500
Rousseau: "Autumn" (16 x 11).....		5,000
Sisley: "The Snow" (18 x 22).....		3,700
Thaulow: "Evensong" (28 x 36).....		4,500
Troyon: "The White Cow" (20 x 28).....		21,500
Troyon: "Pasturage" (19 x 24).....		10,200
Water colors:		
Besnard: "Nympe".....		2,150
Jacquemart: "Kermesse à Menton".....		8,250
Lhermitte: "The Hay Harvest".....		780
Millet: "Les Foins".....		20,000
Millet: "The Man with the Spade".....		1,000
Millet: "The Shepherd".....		1,250

The total amount for ninety-eight numbers was 787,650 francs.

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Of the larger priced pictures in the Mendonca Sale, recently held, I would quote the following:

Corot: "Shepherd and Goat" (34 x 25). Bought by Mr. Leon Marshall.....	\$4,600
Raeburn: "Portrait of Lord Byron" (28 x 23). Mr. William Clausen.....	2,000
Greuze: "The Dead Bird" (26 x 22). Mr. J. F. French.....	2,300
Turner: "Nelson's Funeral Car" (18 x 28). Mr. Charles R. Flint.....	3,300
Hals: "Portrait of a Professor" (27 x 21). Mr. C. R. Flint.....	2,000
Veronese: "Esther before Ahasuerus" (66 x 85). Mr. G. W. Thorne.....	2,500

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At a recent sale at Silo's Fifth Avenue Art Galleries there were sold among lots of lesser note, some interesting Fortuny's, which brought the following prices:

"The Reader" (pen and ink), \$70; "Studies" (wash drawing), \$80; "Noonday Rest," \$170; "In Old Madrid," \$220; "The Adoration," \$400; "The Cachucha," \$1,100.
The large Bouguereau "Pandora" (26 x 36½) brought only \$2,200.

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Of a sale of Jongkind paintings and water colors, held recently in Paris, I give the following prices, which are representative of other prices paid for pictures of the same size in that sale. The size is given in inches, the price in francs: "La Rue de Saint-Severin" (22 x 16), 7,500; "Snow on the Boulevard de l'Hôpital" (16 x 20),